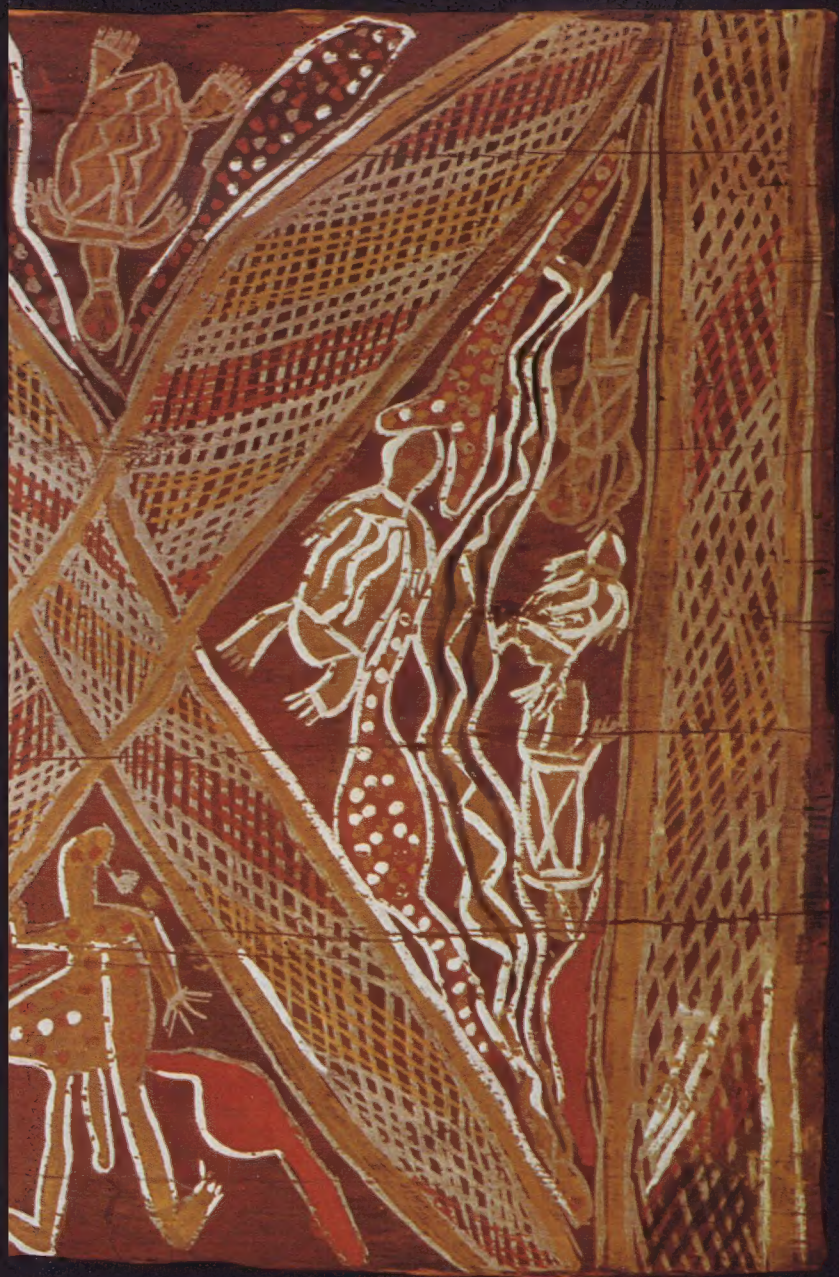


**australia
and the
arts**

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The arts are flourishing in Australia — more so than at any time in its brief history. This book reflects that upsurge. «Australia and the Arts» goes back to the very beginning to the first Australian artists, the Aborigines. It touches on a proud cultural heritage — names like Dame Nellie Melba and Percy Grainger will never be forgotten. But, more importantly, the book deals with the present — with the building of the internationally-acclaimed Sydney Opera House; with some of today's artists who laid the foundations for the upsurge and some of the younger artists who are ensuring its growth; with the glittering productions of The Australian Opera, The Australian Ballet and the works of national theatre companies and the Sydney Symphony Orchestra; with the widespread participation in and enjoyment of the arts among the people. Finally, «Australia and the Arts» takes a glimpse into the future. The book is intended merely as an insight into the arts in Australia. It does not set out to be an exhaustive reference work on every field of artistic endeavour and the many fine artists in the country.

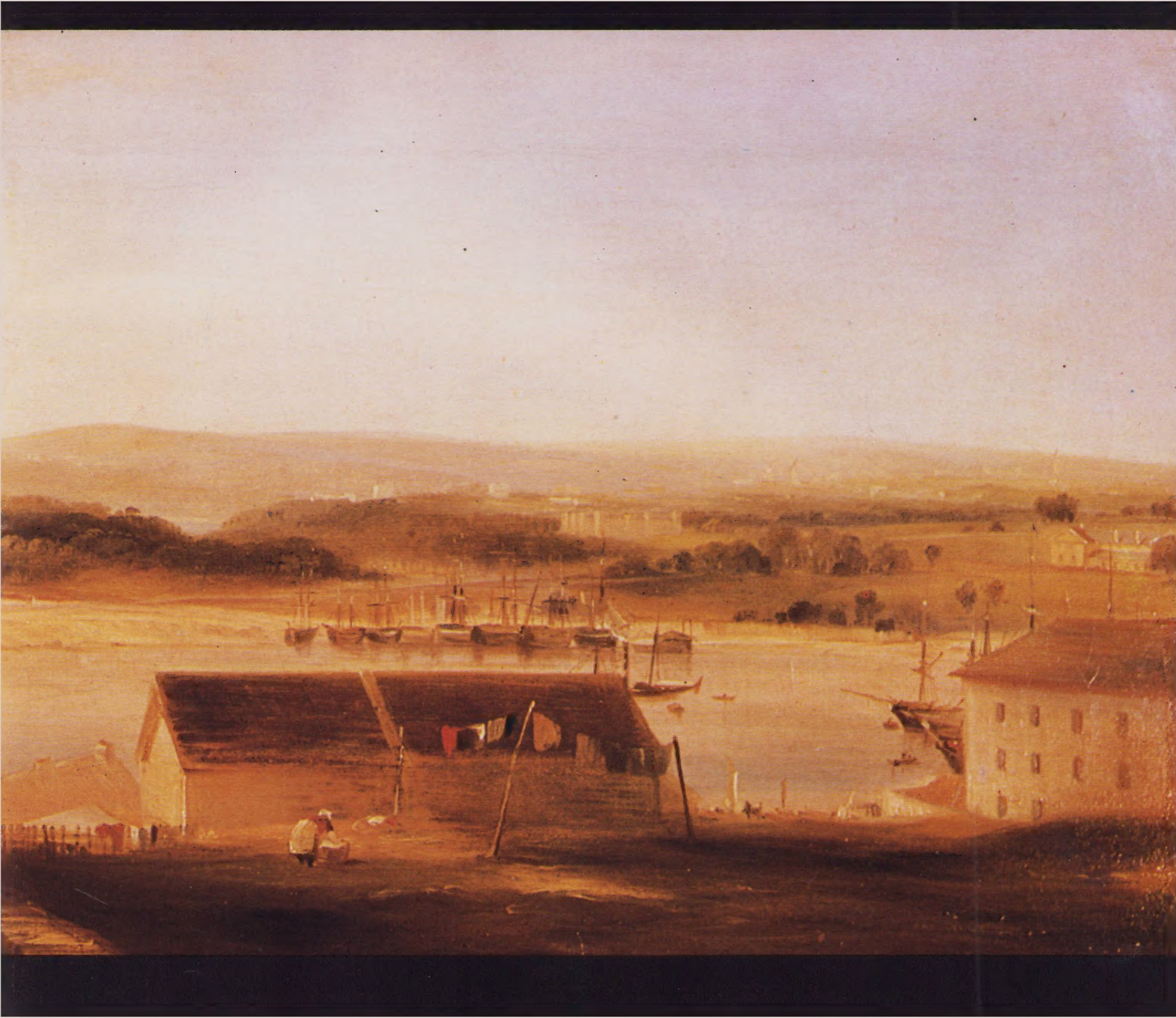
The first Australian artists were the Aboriginals who inhabited the vast continent centuries before European man. As Dr H.C. Coombs, Chairman of The Australian Council for the Arts, has said they were " . . . a strange primitive people who lived a life of extreme material simplicity into which was woven, in complex and unchanging pattern, social, ritualistic and artistic qualities that had been laid down for them in the 'dreamtime'—the time when their spirit ancestors wandered this ancient land and formed it to meet and fill their needs. The life of these people had an artistic and emotional richness which belied their material poverty . . ."







Artists depicted the new land and its people following the discovery of Australia's east coast by British navigator Captain James Cook in 1770, and its settlement 18 years later. The most prolific of the colonial artists was Conrad Martens (1801-78) who is best remembered for his romantic interpretations of Sydney Harbour. Here, his work *Sydney Cove*. (Oil on canvas 71 cm x 30 cm).





Dame Nellie Melba, Australia's Queen of Opera. Born Nellie Mitchell, she adopted the name Melba as a tribute to Melbourne, her native city. She made her operatic debut as Gilda in *Rigoletto* in Brussels in 1887 and went on to thrill the world with a voice of unblemished purity. In 1927, Melba sang at the opening of the Australian Federal Parliament. She died in Sydney in 1931.



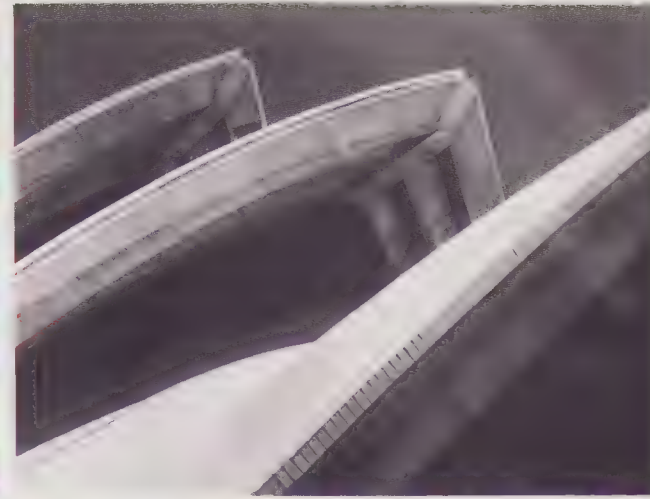
The burning of Polycarp, from *Soldiers of the Cross*. Made by the Salvation Army and presented at Melbourne's Town Hall in 1900, it is claimed to be the world's first full-length feature film.



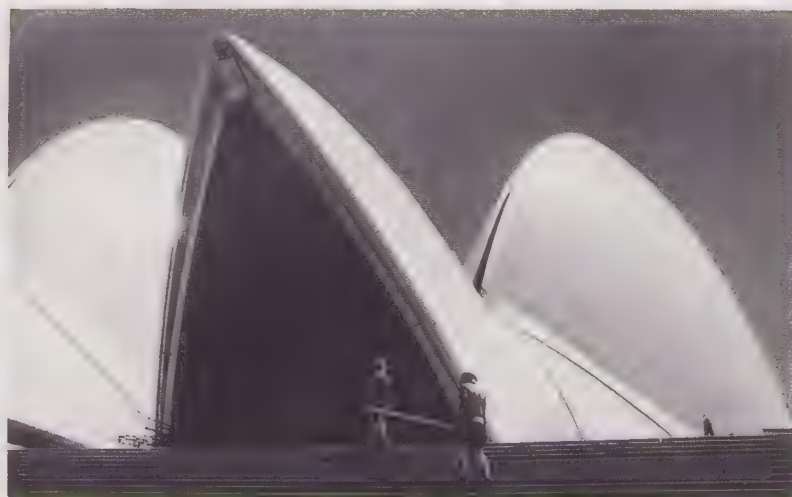
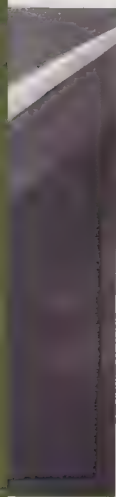
Percy Grainger, the Australian-born pianist, conductor and composer, renowned for his pioneering work in folk music and who also foresaw the possibilities of electronic music. He is perhaps best known for his piano composition *Country Gardens* and his orchestral pieces *Molly on the Shore*, *Shepherd's Hey* and *Mock Morris*. He established the Grainger Museum in Melbourne for the preservation "of all things bearing upon the musical life of Australia." Percy Grainger died at White Plains, New York, in 1961.



Theatre Royal, Adelaide, South Australia, in 1890 . . . A year later, the great Sarah Bernhardt was in Australia, then came ex-prizefighter John L. Sullivan in *Honest Hearts* and *Willing Hands*.



The seventies — and the epitome of Australia's cultural upsurge, the magnificent Sydney Opera House. Situated on Bennelong Point, with Sydney Harbour Bridge as a backdrop, the Opera House is scheduled for opening in 1973. It will be a centre for the arts, including orchestral concerts, choral and chamber music, recitals, opera, ballet, drama and cinema. *Top left:* design for the Opera House curtains by Australian artist John Coburn — the curtains were woven at Aubusson, France. *Top centre:* sections of the roof — there are more than 1,000,000 off-white glazed matt ceramic tiles. *Top right:* tilted view of the harbour through the topaz glass walling — there are about 6000 square metres of the lightly-tinted glass.



Opera's Joan Sutherland starring in *Lucia di Lammermoor* during a triumphant return to Australia. A Sydney girl, Joan Sutherland went to London after winning quests and at the height of mounting successes conquered a painful illness that could have robbed her of her voice. By the early 1960s, the Italians had hailed her as *La Stupenda* and the Paris critics compared her with Maria Callas. Today, Joan Sutherland lives in Switzer and continues to enthral audiences on extensive tours. She may return to Australia again in 1974 to sing in Sydney's new Opera House.









The Australian Opera's lavish production of *Der Rosenkavalier* in which the costumes and sets cost almost \$A100,000. The Australian Opera has permanent subscribers in all the capital cities and plays to packed houses. The company's musical director is Edward Downes, from Covent Garden.





Moshe Atzmon and members of the Sydney Symphony Orchestra at rehearsal. The Sydney Symphony, like the other five major orchestras in the Australian State capitals, is maintained primarily by the Australian Broadcasting Commission (ABC) which is perhaps the largest concert-giving organisation in the world

□ Melbourne's Sidney Myer Music Bowl, set in four hectares of parkland near the heart of the city. It seats more than 2000 people under a satin aluminium canopy and another 100,000 on the sweeping lawns. Regular *Music for the People* concerts are a feature of Melbourne's life during summer.





Youth music camps are held annually in Australia, and are attended by 200 young musicians who receive tuition from the nation's leading instrumentalists. The most gifted are selected for a place in the Australian Youth Orchestra

□ Even tots are catered for at the camps, like the little girl at right.— the children of tutors and conductors, they have their own little orchestra.

Members of the Old Tote Theatre Company, Sydney, in the Australian musical *Lasseter*, a play about a group of people who reject the city and set out to establish their own idealised society in the Australian desert.





Theatre for the people . . . this production of Arthur Miller's drama *The Crucible* was seen first in Sydney and then taken on a country tour of New South Wales. Another play, *The Legend of King O'Malley*, was taken on a Queensland-New South Wales tour by the Queensland Theatre Company and covered more than 3000 km.







Australia's national drama companies, with activities like this theatre workshop, involve school-children in theatre production and also create aware audiences of the future

□ Intimate Nimrod Street Theatre in Darlinghurst, a Sydney suburb, where the audience and actors can almost touch. A converted warehouse, the theatre offers new Australian plays at reasonable admission prices.



A little more than a year after the 1788 British settlement of Australia, a Restoration farce, *The Recruiting Officer*, was played by 11 convicts in a Sydney mud hut to an audience headed by the Governor and his officers.

From this beginning, as from the sketches and watercolours of Captain Cook's artists and of convicts and Governors, which introduced an incredulous world to the kangaroo and the platypus, the arts developed in Australia.

In 1798 the Governor had a playhouse demolished because pickpockets were robbing audiences while burglars rifled their houses. In 1836 an advertisement of a concert by 24-year-old Vincent Wallace, who was to compose the opera *Maritana*, ended: "Constables in Attendance will ensure the Presence of the Right People." Theatres were built and filled with Shakespeare and melodrama and burned down or pulled down and rebuilt for an increasingly prosperous colonial society of officials, the professions, rich landowners and businessmen — and a boisterous citizenry.

The gold rushes of the 1850s made Australia worthwhile for visiting theatrical companies, although goldminers seeking entertainment in the Victorian capital, Melbourne, were at first disappointed. The actors were away with the rest of the population — digging. But by 1853 a husband and wife company was trying to make itself heard through the continuous applause and popping champagne corks of hilarious miners. In 1855 a specially-imported English actor playing *Macbeth*, *Othello*, *Richard The Third* and *Hamlet* in a specially-imported prefabricated iron theatre was often showered with gold as he took his bows at the end of the performance.

The consolidation which followed the gold rushes produced the golden days of theatre and opera in Australia. Imported singers and imported conductors and also

complete companies from abroad played a various and up-to-date series of seasons — *Lohengrin* in 1877, *Carmen* in 1879. Choral societies were founded all over the country. A choir of 750 voices sang *The Creation* and *The Messiah* to audiences of 3000 as part of Sydney's Intercolonial Exhibition in 1870. A story characteristic of the times is of a concert where 100 blacksmiths rhythmically struck 100 anvils in the Anvil Chorus from *Il Trovatore*.

Among the many theatre ownerships the J.C. Williamson management (now known as Williamson Edgley Theatres Limited, the last remaining Australia-New Zealand theatre chain) was becoming the country's main purveyor of drama, Gilbert and Sullivan, musical comedies and opera. The Boucicault Company, which it imported in the 1880s, presented 100 plays in eight years. Sarah Bernhardt played in Sydney and Melbourne for Williamsons in 1891 — followed immediately in Sydney's Her Majesty's Theatre by the ex-prizefighter John L. Sullivan ("The Great Fistrion") in a play specially written for him, *Honest Hearts and Willing Hands*.

The new century saw conservatoriums in the capital cities, an increasing interest in orchestral music, a vaudeville circuit touring such stars as Cinquevalli, Marie Lloyd and Little Tich through the Australian capitals, and another which was soon to begin the long career of the greatest of all Australian clowns, Roy Rene ("Mo").

Concert managements brought out Paderewski, Kreisler, Heifetz, Chaliapin. Pavlova toured in 1926, inspiring a young Australian dancer, Robert (now Sir Robert) Helpmann, with the urge to dance in Europe. A Melbourne builder's daughter who had gone to Europe for singing lessons in 1886 came back as Nellie Melba at the head of opera companies.

The 1890s produced a school of writers with a distinct Australian voice. It would be interesting to see its main representative,

Henry Lawson, walk out of the mud, sweat and tears of his life and writings into their new shrine — the marble-clad National Library in Canberra, the foyer hung with Aubusson tapestries blooming in the soft light from the Leonard French stained-glass windows (“What would Lawson think of this?” as someone said when the library opened in 1968); or to hear how Lawson took the news that Patrick White’s novels (*Voss*, *Riders In The Chariot*) had been acclaimed by the world’s most influential critics, and that Morris West’s novels (*The Shoes Of The Fisherman*, *The Devil’s Advocate*) had achieved sales of more than 6,000,000 through United States publishers.

Streeton and Roberts, who in the 1890s gave Australia its national school of landscape, might also be surprised, not so much by the portraits of Dobell that get their effects with distortions close to caricature, or Drysdale’s harsh landscapes of the Australian Outback or even the Nolan landscapes with birds flying upside-down, as by the stir these paintings have caused in exhibitions overseas. They would also be surprised by the proliferation of art dealers’ galleries in Australian cities for an ever-expanding buying public, the Power bequest of approximately \$A2,400,000 to the University of Sydney for the buying and propagation of contemporary art, the success in the United States of the abstract sculptors Meadmore and Klippel, the increase of abstract sculptures in streets, public places and business houses.

There is, too, the increase of art prizes offered by big businesses and especially by city festivals, so that there is hardly a city festival throughout Australia that does not have its art competition.

The 1890s also saw the beginning of the film industry in Australia. *Soldiers Of The Cross*, “A Wonderful Limelight Lecture”, by Commandant Booth of the Salvation Army, presented at Melbourne Town Hall on

September 13, 1900, is claimed to be the world’s first full-length feature film. Its Christians stoned to death and torn to pieces by lions were filmed mainly on the tennis court of a Salvation Army home for girls in a Melbourne suburb. Between 1911 and 1913 Australia was producing feature films at the rate of one a fortnight, but the young industry could not afford the costly techniques of the talking pictures that came in at the end of the 1920s.

Imported talking pictures, the world economic depression and the rise of radio hit the Australian entertainment industry in the 1930s. The only Australian entertainment to gain from the slump was broadcasting, and this proved to the advantage of music. The Australian Broadcasting Commission (ABC) steadily went about replacing the concert platform radio had helped to destroy, and now controls symphony orchestras in all six Australian capitals. It is considered the largest entrepreneurial organisation in the world.

At the end of World War II the concept of the Welfare State joined the Australian desire for national expression in persuading governments to increase the scope and amount of their aid to the arts.

The main force behind the change from *laissez faire* to subsidisation has been the Elizabethan Theatre Trust, formed in 1954, by public subscription and with government support to secure Australian performances of some of the world’s less-commercialised plays as well as to promote performance of Australian plays and the employment of Australian casts.

In its own converted film theatre in a Sydney inner suburb and in hired theatres in the city, the Trust produced opera and drama, its most successful Australian plays being *The Summer Of The 17th Doll* by Ray Lawler and *The One Day Of The Year* by Alan Seymour. It developed an opera company, formed the Australian Marionette

Theatre from the Peter Scriven Puppet Show and joined with J.C. Williamsons, who had supported the Borovansky Ballet, in the foundation of The Australian Ballet.

Drilled in classical ballet by Dame Peggy van Praagh and endowed with a national and artistic individuality by the ballets composed for it by Sir Robert Helpmann, The Australian Ballet has proved one of Australia's best national and international investments, playing annual seasons throughout Australia and touring with acclaim in Britain, Europe, the Americas and Asia, its ballet school the envy and the mecca of children in Australia's more than 700 schools of ballet.

Moving towards the establishment of national theatre companies the Trust began by subsidising the Old Tote in Sydney and the Union in Melbourne. The Old Tote company took its name from an old racetrack totalisator (*pari mutuel*) building which found itself in the grounds of the new University of New South Wales. It is now linked with the university's National Institute of Dramatic Art (NIDA). The Union Theatre grew out of the University of Melbourne, giving seasons in a theatre in the city. The Old Tote Theatre Company and the Melbourne Theatre Company are now Australia's largest, and fully professional, State drama companies, and in 1970 gave highly successful and photogenic seasons under the direction of Sir Tyrone Guthrie.

The Queensland Theatre Company, the resident professional company in Brisbane, toured Goldsmith's *She Stoops To Conquer* through many of Queensland's 1 730 000 km² in 1970. The South Australian Theatre Company in 1970 toured its production of *The Boors* by Goldoni to the Perth Festival. In Perth, the National Theatre at the Playhouse has been concentrating on Australian scripts, and has a second company which tours exclusively in Western Australia. Hobart is expected to have a full-time

Tasmanian Theatre Company during 1972, giving Australia national theatres in all State capitals.

Of the many regional professional, semi-professional and amateur drama and musical comedy companies that still flourish in Australian capitals and country centres, Brisbane's Twelfth Night Theatre points to new developments, having established itself as a community centre with a new theatre, a licensed club, a restaurant and a lobby bar. Sydney's Q Theatre, which for many years has been giving lunch-hour performances in the theatrette of a tall insurance building on Circular Quay, made history in 1971 by giving the first play performance in Sydney Opera House, *The Chocolate Frog* by Jim McNeil—to an audience of workmen in crash helmets sitting on the unfinished auditorium steps.

The work of the Elizabethan Trust has been reinforced by the Arts Council of Australia, first formed in New South Wales in 1946 to decentralise the arts by touring performances through country towns, interest children in the arts and encourage cultural movements in country districts.

Today an Arts Council tour of an Australian play can show in 50 towns from southern New South Wales to northern Queensland and last two to three months. Travelling in a mini-bus followed by a truckload of scenery and costumes, the actors play in town halls, film theatres, war memorial halls, club halls and civic centres, working or travelling six days a week.

From October 4 to December 11, 1971, a Queensland Theatre Company production of *The Legend Of King O'Malley*, by Michael Boddy and Robert Ellis, was toured in New South Wales and Queensland by the Arts Council. An irreverent look at O'Malley—who founded the Australian Commonwealth Bank—and such other heroes as Australia's World War I Prime Minister, William Morris Hughes, the play had won

the 1970 Captain Cook Bicentenary Award, the Producers and Directors' Award and the Australian Writers' Guild Award. The actors travelled the play down from Brisbane to Wagga Wagga in southern New South Wales and from there 2400 km north up to Cairns in Queensland, and as far west as the Mount Isa mining community more than 800 km inland, an area of some 2 000 000 km².

Conditions in goldfield days may have been more primitive but hardly as strenuous. Typical of the O'Malley tour was a performance at Bundaberg Civic Centre on Wednesday, packing scenery, travelling 340 km, unpacking and resetting stage and playing at the Biloela School of Arts on Thursday. Distances up to 400 km were day-to-day performances but longer stretches, like the 680 km from Mount Isa to Longreach, were allowed one day for travel.

In 1967, guided largely by the planning of the Elizabethan Trust chairman, Dr H.C. Coombs, the Federal Government established The Australian Council for the Arts under his chairmanship to distribute funds to the Trust and other organisations throughout Australia, for music, drama, television and films, youth activities, international tours in and out of Australia, Aboriginal culture and special projects.

The council works in depth. It is assisting a theatre-man's study of box-office systems and subscription-ticket selling techniques in North America and Europe; a study by a physiotherapist, who has been working with The Australian Ballet, of the treatment of balletic injuries in Europe, Canada and the United States; and (sinister plot) is funding a three-months training plan for critics to enable young journalists to work within performing organisations so that when they are writing in future they will have a broad understanding of the processes as well as the product.

It is helping to send people to gaol in New

South Wales — to conduct a pilot arts course in drama, crafts, music and music appreciation. It pays the salaries of arts officers for creative leisure programmes in Melbourne, Fremantle and Sydney. It makes a major grant to the Federal Crafts Council to provide services to crafts organisations in the popular arts and for schools and workshops in the country. It subsidises seasons of rock opera as part of its contribution to multi-media entertainments, providing professional directors, leaders and soloists and undertaking main-tour guarantees and grants, since most multi-media groups cannot carry pre-production costs.

"Response to the very best is as important as producing it," says the council — its main hope for a continuing and increasing audience is the children. It subsidises plays in the Children's Arena Theatre in Victoria and the work of the Padgiant Theatre in New South Wales. Padgiant Theatre actors go into the schools, producing in the round, involving the children, sometimes bringing them into the play, but never attempting to bring theatre, as theatre, into the school. A New South Wales company, Athletes and Dancers, has proved very popular with children in New South Wales, Victoria and Tasmania, and Victoria has a ballet group for children.

The national drama companies have youth activity officers who follow different methods in each State and work in co-operation with State education departments. Queensland specialises in country tours by two school companies, for primary and secondary classes, workshops for teachers in drama, theatre-experience workshops in the daytime and theatre performances at night. In New South Wales the drama officer conducts Saturday morning and afternoon workshops. At the end of a year children, who had gone on stage for the Charladies Dance, astounded the professionals by writing their own pop opera.

In this way a youth audience has been built up for the Old Tote company with hundreds of children expanding into aware audiences for drama.

In Victoria, a Creative School Holiday Club organises workshops for children in high-rise development areas, involving them in the district community by visits to hospitals and factories, after which they write improvisations on what they have seen, or make plays of it. In Perth, a Children's Activities Time Society undertakes a range of music, drama and painting. In Tasmania, in an old National Trust house, there are integrated arts programmes six days a week: in the mornings for pre-school children, in the afternoons puppetry, painting, drama, dance and music.

In search of the elusive Australian play, the council's drama section gives an attentive ear to the 50-seat Melbourne theatre, La Mama, which uses only Australian scripts, does not pay its actors, is always crowded out, and first produced *The Removalist* by David Williamson, considered the best Australian script for several years. It also expects much from The Performing Group, breakaways from La Mama, who operate The Pram Factory — the building was previously a perambulator factory — which seats about 150. There, the method has been for Jack Hibberd and John Romeril to devise scripts from group improvisations. Mr Romeril has received a council grant to look at overseas techniques.

Another council interest is the Nimrod Theatre in Sydney, a triangular building constructed from an old stable at the back of Kings Cross, seating about 140. Directed by John Bell, a young actor sent to Britain for experience in the 1960s, and managed by a barrister, the Nimrod in its first year put on five first performances of Australian plays; a sixth play was Williamson's *The Removalist*.

In 1970-71, the council's national touring

fund gave \$A410,000 to opera, and the Elizabethan Trust orchestra, which has replaced the Australian Broadcasting Commission's orchestras in opera presentations, received \$A480,000. Through other funds the council gave about \$A12,000 towards the administration of Musica Viva, the big Australian chamber music entrepreneur, and supported Queensland, Victorian and Western Australian opera companies.

A list of activities assisted by the council's music fund in the year 1970-71 numbers about 70 separate projects: a series of six chamber music concerts in Sydney; a music camp for a north Queensland youth orchestra; a concert series in the Melbourne National Art Gallery; a production of *Pi In The Sky* by Martin Wesley Smith of Adelaide; an expert public relations officer for a season by the Newcastle Chamber Music Society; 11 twilight organ concerts in Sydney; an orchestra for *Die Fledermaus* in Perth; a music camp for bandsmen in Tasmania...

The council believes in subsidising performances in places where people go, especially in art galleries. It works for the development of a platform for Australian composers and hopes to give more status and exposure to Australian chamber music ensembles, gaining them acceptance alongside ensembles visiting Australia from overseas.

One of the council's most significant successes with chamber music — it could rank as an historical premiere — was achieved with the co-operation of the Aboriginal Arts section. It began with a council-subsidised visit of the Adelaide Wind Quintet to the Yirrkala Aboriginal Mission in Arnhem Land on the shore of the Gulf of Carpentaria, where the quintet and a group of 11 Aboriginal songmen alternated in presenting a concert of European and Aboriginal music. It ended at the Musica Viva Spring Festival in Canberra in 1971

when a didgeridoo player, George Winnunguj, an elder of an Arnhem Land tribe, joined with the Adelaide Wind Quintet in a first performance of the Sextet for Didgeridoo, Flute, Oboe, Clarinet, French Horn and Bassoon by George Dreyfus, born in Germany and now one of Australia's foremost composers.

Another project being managed by the council is the establishment of an Aboriginal pottery on Bathurst Island, 160 km north of Darwin. Eddy Puruntatameri, an Aboriginal trained in pottery in Darwin, was sent south to New South Wales to finish his training at the Sturt Workshops at Mittagong under Les Blakeborough, who studied in Japan. If a feasibility study proves favourable these Australian and Japanese influences will spread into Bathurst Island pottery.

In Finke, a small collection of huts on the side of a hill between Adelaide and Alice Springs in the centre of Australia, the council is helping a leather-worker who sleeps on the dirt floor of the food store and for his food and pocket money has taught the Aboriginals how to make belts and is also teaching them to plait leather. An arts adviser of the council is visiting Aboriginal communities in central Australia to see whether weaving, further leather-work and the production of jewellery from polished stones can be developed.

The council's international tours section underwrites tours both in and out of Australia. It was concerned in the tours of The Australian Ballet and the Melbourne Symphony Orchestra to the United States in 1970-71 and in sending chamber music groups to South-East Asia. It regards the tours of such groups as the Sydney Woodwind Quintet as experience for the players and of more than merely concert interest to people in other countries — in its 1971 tour the Sydney Woodwind Quintet undertook tutorial work and master classes in the Philippines, Thailand and Singapore.

The council sponsors tours into Australia by companies from Asia, Europe and America, often putting the shows in touch with entrepreneurs, one of the conditions being few people and easy transport. Expensive shows with many performers are not practicable for Australian country tours. It backed two shows for the 1972 Adelaide Arts Festival and guaranteed Musica Viva's 1972 tour of the St Martin-in-the-Fields Chamber Orchestra. The biennial Adelaide festival serves as an entry point for a great many shows which thereafter tour Australia.

The Australian Federal Government has established a \$A1,000,000 Film Industry Development Corporation to stimulate the film and television industry, and the council does not try to compete. Instead, it encourages experiment in the art of film-making, not expecting commercial success, since it considers that the use of film in experimental ways is in any case a minority interest. After the first year of council film grants, six of the 12 finalists for awards in the 1971 Sydney Film Festival were council-assisted films.

The State governments are also subsidising and guiding the Australian upsurge in the arts. Queensland appointed a Director of Cultural Activities in 1968; South Australia a Cultural Development Officer in 1970; and New South Wales a Minister for Cultural Activities in 1971.

The complacency of Sydneysiders as to the cost of their Opera House (it could well exceed \$A100,000,000) has been justified by the Opera House Lottery — 100,000 \$A6 tickets, drawn once a week. The lottery proceeds have so well met the progressive costs of the building that the New South Wales State Government has been able to divert about \$A200,000 a year to cultural grants. Some of these, like the \$A21,250 to the New South Wales Art Gallery's travelling art service which moves paintings

around to exhibitions in country towns, are quite large, but many are what might be called token assistance to small groups all over the country.

These give some idea of the New South Wales arts organisations, some of them long established, spread through the State — 21 annual town and city eisteddfods; 28 music groups, from the Gosford Orchestral and Choral Society on the east coast to the Broken Hill Philharmonic Society 1100 km away in the west; 31 pottery and art groups; 16 country amateur theatre groups and seven organisations providing theatre for children. Similar groups would be found spread through the other States.

Sydney is building its Opera House, Melbourne has finished its new Art Gallery and is developing its cultural centre, Adelaide has started on a festival hall, Brisbane is resuming two-and-a-half hectares of river front for a new art gallery, theatre and opera house.

With 1 730 000 km² to cover, Queensland has a professional symphony orchestra, theatre company, opera company and ballet company, and a unique dancing group, the Mornington Island Ballet of Lardil tribesmen.

Queensland also claims Australia's first flying painting instructor in Mr Mervyn Moriarty, who regularly pilots his light aircraft to remote centres in south-western Queensland and northern New South Wales to take art classes in country towns, and says it has more youth orchestras than any other Australian State. Six years ago it had one, today it has 12.

The idea of an Australian Youth Orchestra originated in the Music Camp movement begun in 1947 by Professor John Bishop, Professor of Music at the University of Adelaide and founder of the Adelaide Festival of Arts. The Australian National Music Camp Association, with headquarters in Melbourne, now holds a national

music camp every year with about 200 students and a group of conductors, instructors and administrators. It also manages a season of the Australian Youth Orchestra, for which 90 of the most gifted young musicians are selected by a system of nation-wide auditions, brought together, billeted and organised for rehearsals and performances at a cost to themselves of a nominal registration fee.

The Australian Youth Orchestra gave its first performance in Sydney Town Hall in 1957. It is heard at the Adelaide Festival every two years. Works have been composed for it by such present-day Australian composers as Peter Sculthorpe and Richard Meale, and in 1970 it was sent to represent Australia at Expo in Japan. Well over 100 former members of the Australian Youth Orchestra play in the major orchestras of Australia today and scores of others perform or teach in Britain, Europe and the United States.

All in all, the upsurge of Australian interest in the arts raises more questions than it answers. Will the present abstraction of painting be resolved in some new representational form? Will Australian cultivation of Japanese, Indonesian and Indian musical influences produce an Australian style in music? What will come of Australian experimentation with overseas styles of drama, ballet and opera? Whatever the developments may be, it will be seen that preparations have been made throughout the community to encourage them, and for audiences to witness them and to enjoy them.

Ronald McCuaig

The Australian Ballet performs *Raymonda*. The Ballet gave its first performance just 10 years ago and since then has been acclaimed in 30 countries — in Europe, Asia and the Americas. The Ballet has attracted such internationally-famous dancers as Dame Margot Fonteyn and Rudolf Nureyev as guest artists. Sir Robert Helpmann, who created the all-Australian ballet *The Display*, and Dame Peggy van Praagh, from Sadler's Wells, are the Co-Artistic Directors.









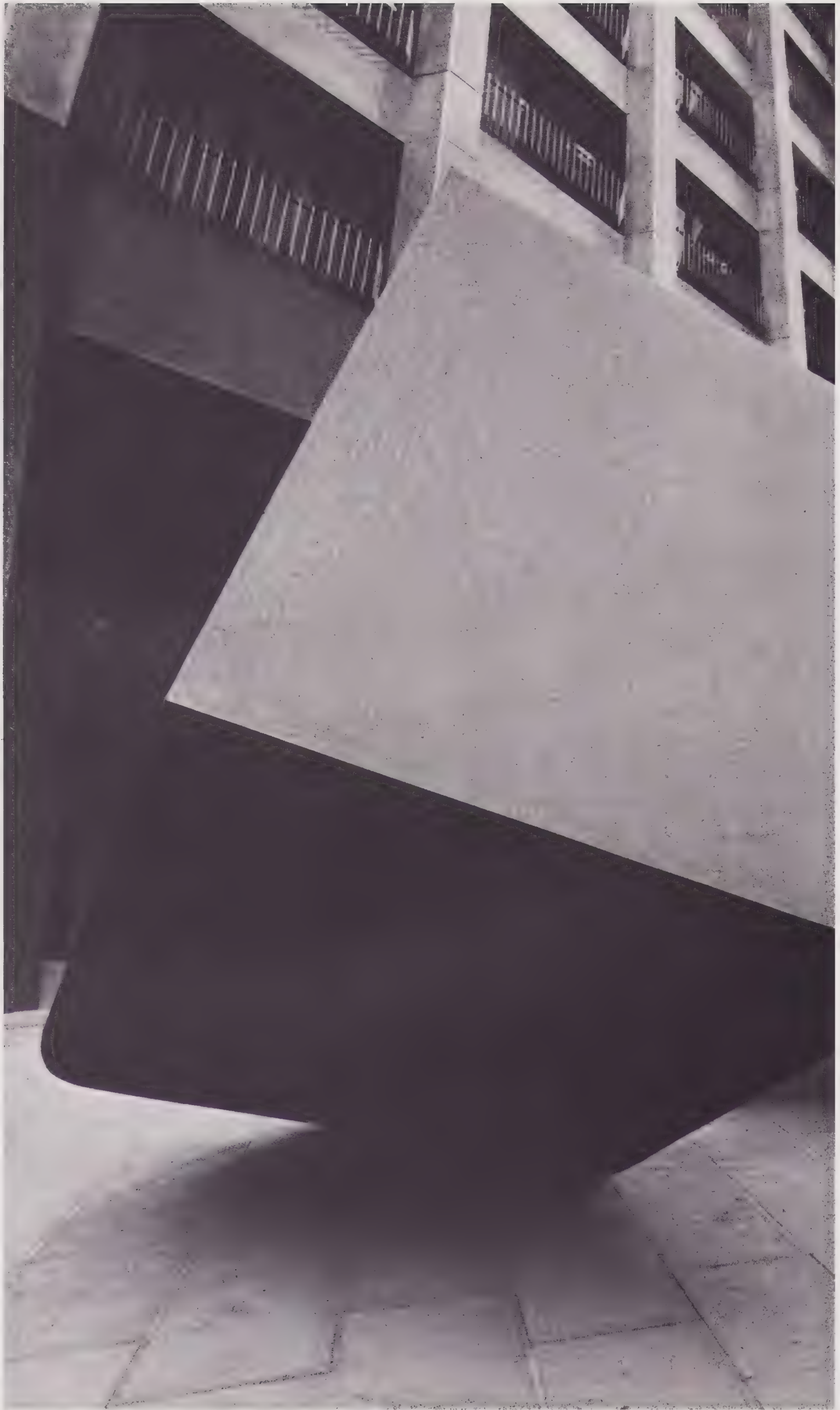
Fokine's *Petrouchka* performed by The Australian Ballet. The Company travels, as much as 30 000 km a year in Australia and Papua New Guinea bringing ballet to the people.



Bryan Lawrence School of Ballet,
Canberra, one of more than 700
ballet schools throughout Australia
□ Sir Robert Helpmann, cigarette
between fingers, rehearses the role
of Dr Coppelius in *Coppelia*.



AWAKENING, a 10-tonne steel alloy sculpture by Australian Clement Meadmore in the forecourt of the Australian Mutual Provident Society insurance building in Melbourne. Meadmore now lives in the United States where his work is in demand.







Sculptors Mr and Mrs Leonard Shillam, of Brighton, Queensland, with their welded sheet aluminium works
☐ Keen appraisal by two young experts ☐ Students at the Willoughby Art Centre Workshop, Sydney, which is run by a non-profit organisation and has 600 students from three to 70 years.





This series, **THE SEVEN DAYS**, is by Melbourne artist Leonard French whose work has been acclaimed both in Australia and abroad. Says French: "On the Greek island of Samos in the summer of 1962, my son swam out through the clear water and on reaching me asked, 'How did the world begin?' I told him, 'It began right here in all this clear whiteness.' These paintings grew out of my attempt to answer his question." French began the paintings in London and completed them in Australia three years later. He applied layer upon layer of enamel to a hardboard surface — until he had achieved the effect of colour glowing from the depths of a luminous glaze. The paintings hang at the Australian National University, Canberra



The First Day, black and white burnt earth, a landscape without colour.



On the Second Day the earth was divided from the sky by a rainbow sea, and there was light and colour on the earth.



On the Third Day the fish teemed in the sea, the serpent entwined with the turtles, and the air was full of birds.



On the Fourth Day the man entwined by the serpent lay asleep beneath the earth, while a banner of life heralded his awakening.



On the Fifth Day man broke free of the serpent and thrust up through the earth.



On the Sixth Day the man and woman embraced in the beautiful garden.



All the days became one and everything was alive on the earth.



The new wave of Australian artists includes 36-year-old Ken Reinhard, of Sydney, who uses luminal kinetic constructions to provide "provocative visual experiences." A Sulman Prize winner, Mr Reinhard has also won the \$A25,000 Marland House sculpture prize.

□ Sir Russell Drysdale 30 years ago began to offer a startling new interpretation of the Australian landscape — by choosing to paint the Outback. His paintings of ghost towns and public houses, each with a complement of elongated figures of station hands and half-caste families, helped to establish his reputation. Today, both the Tate Gallery, London, and the Museum of Modern Art, New York, have examples of his work.





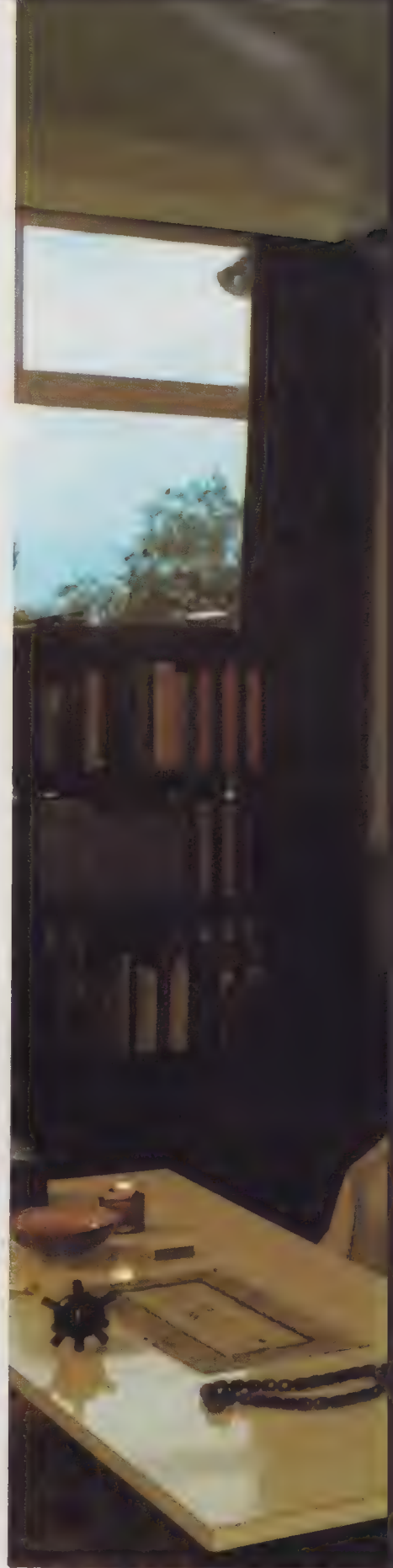
In Australia, art appreciation begins with the young, like the two toddlers at a mobile kindergarten □ Extends to housewives who take part-time courses □ And to technical college art students, such as the group seen painting the Swan River at Perth, Western Australia.





Spinning and weaving is a revived art as the Brisbane, Queensland, grandmother demonstrates ☐ Coloured wool tapestry, 2.5 m x 24.4 m, woven and dyed by Sydney artist Mona Hessing for the University of New South Wales. Miss Hessing was invited to exhibit at the Third and Fourth Biennial of Contemporary Tapestry in Lausanne, Switzerland, and she was also represented in the World Craft Council's Asian Travelling Exhibition in 1970.





Patrick White (centre), whose novels including *Voss* and *Riders in the Chariot* have been acclaimed by the world's most influential critics, is seen with two of Australia's outstanding younger writers. *Left*: prolific playwright and actor Michael Boddy, 38, who, with Robert Ellis, wrote *The Legend of King O'Malley*. *Right*: poet Geoffrey Lehmann, 32, whose recent works have included *A Voyage of Lions* and an anthology of Australian comic verse.



Television and films . . . a pop group prepares for a telecast. Television began in Australia in 1956, but film-making for the cinema has a longer history. Australian television productions sold abroad include *Division 4*, a police drama, the serial *Bellbird* and a children's programme, *Skippy, the bush kangaroo*. The Commonwealth Film Unit, part of the Australian News and Information Bureau, produces films to promote knowledge and understanding of Australia overseas. Australia is establishing a national Film and Television School to train young people for careers in the industry.

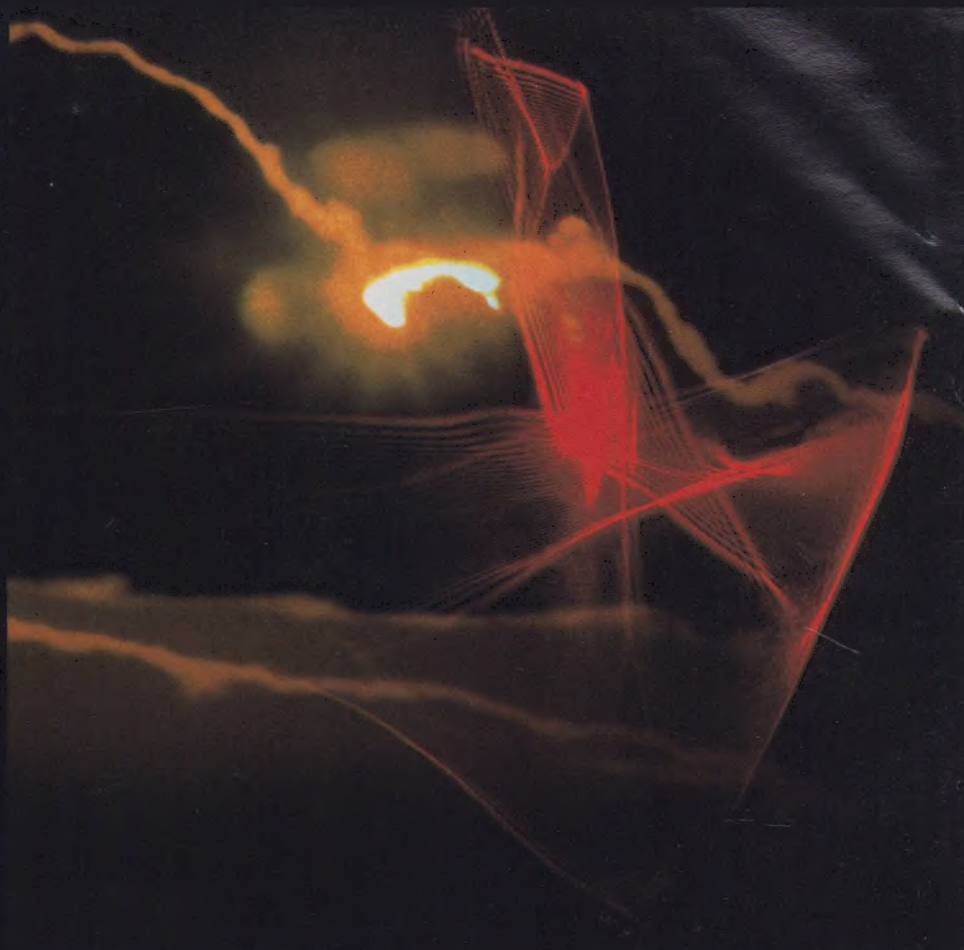
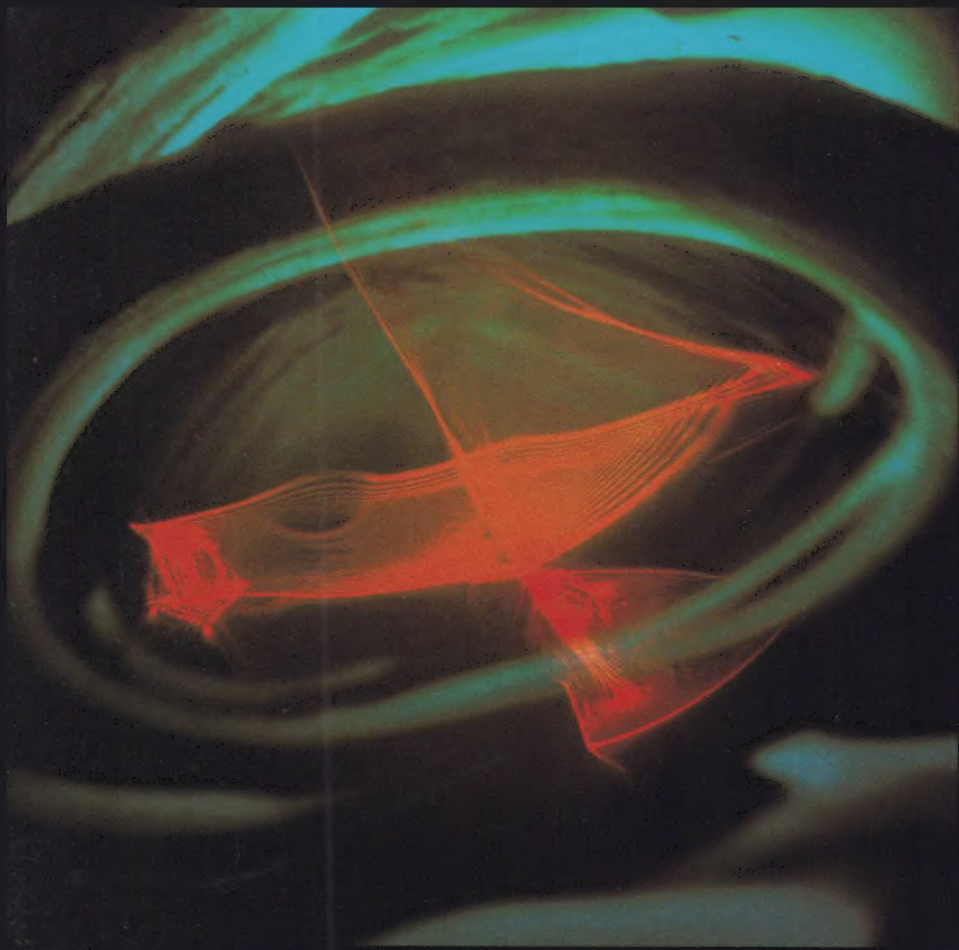


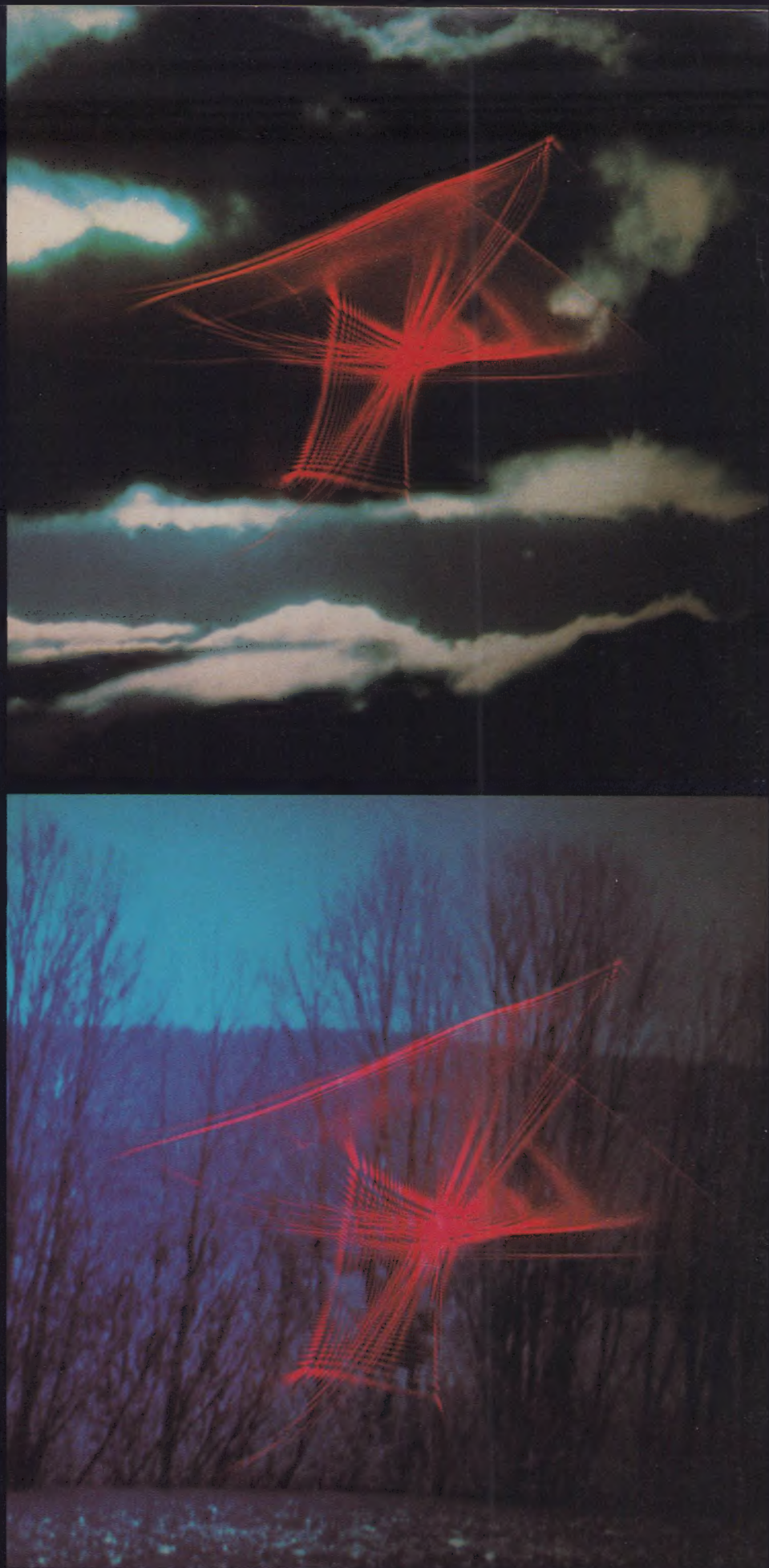




Animation artist at work on *Marco Polo Junior*, a full-length feature film made by Eric Porter Productions, Sydney, and Animated International, of the United States, for world-wide distribution □ Australian film company Fauna Productions shoots in the red Outback of Western Australia for a feature film on nickel discoveries.







THE FUTURE . . . A special photographic series entitled *Dream of Icarus* by distinguished modern artist Jozef Stanislaw Ostojka-Kotkowski who was born in Poland and settled in Australia more than 20 years ago. Mr Ostojka-Kotkowski, Creative Arts Fellow at the Australian National University, Canberra, and a Fellow of the Royal Society of Arts, London, used infra-red film, filters, optics and laser beams for the series. He split the laser beam to form the images which were super-imposed over a surrealistic landscape. A pioneer of electronic art, computer-generated drawings for artistic purposes and sound and image experimental theatre in Australia, Mr Ostojka-Kotkowski says: "In the future, computers and electronics will be as much a part of artists' equipment as paints and easels."

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